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HARVARD LIBRARY NOTES

HEINRICH HEINE

ITALIAN LITERATURE

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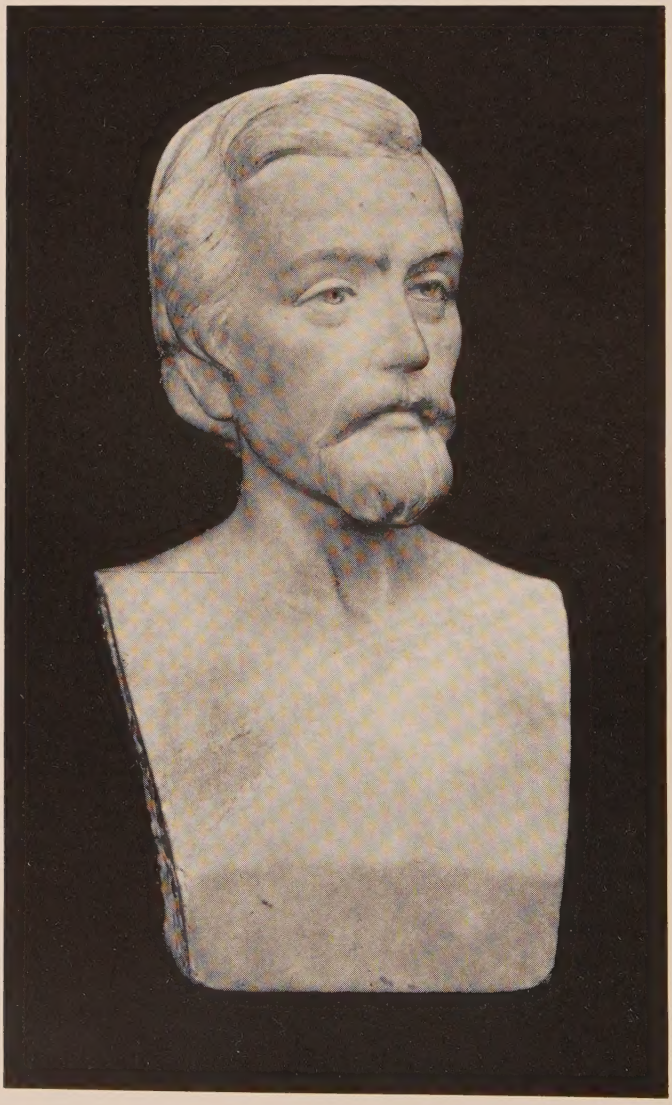

HEINRICH HEINE

HARVARD LIBRARY

NOTES

VOLUME III DECEMBER, 1935 NUMBER 3

PARTLY in anticipation of the Tercentenary, but more because of a shabbiness no longer to be endured, the Library has been "sprucing up" in its furnishings. Twenty years ago, when we moved into the Widener Memorial building, we found the public rooms, such as the Widener Room, the Reading Room and the Delivery Room, adequately and generously furnished by the gift of Mrs. Widener. But for the working rooms and offices there was no provision, and the College at that time was unable to help us out. Thus, perforce, we had to make shift with what we had — old and more or less decrepit furniture salvaged from Gore Hall. In 1916 the Farnsworth Room was endowed and handsomely furnished by Mr. and Mrs. William Farnsworth, as a happy memorial to their son, Henry Weston Farnsworth, who was killed in the War. A little later members of the Overseers' Committee to Visit the Library fitted out the Treasure Room in memory of Evert Jansen Wendell. Still later Mr. Harry Harkness Flagler endowed the Poetry Room in memory of George Edward Woodberry, and this was luxuriously furnished. But these twenty years had not improved conditions in the other parts of the Library. Furniture, shabby and nondescript to start with, had grown worse with the lapse of time, and little new had been bought to supple-

ment it as the staff and the use of the Library grew. So, last year, we began to replace derelict desks and tables. In one old piece, a sort of combination desk and counter which looked as if it had been constructed by the village carpenter, was found pasted a calendar for 1842 — the year after the original Gore Hall was built — a proof of its antiquity. First the conglomeration of antiques in the Catalogue Department was put into the discard and their places filled by uniform steel desks and cases to hold shelf lists, etc. Then new desks, book cases and cabinets were put in the Delivery and Reference Rooms and the Registrar's Office. When Robert Gould Shaw gave to Harvard his great theatre collection he brought with it the furnishings he had used in his rooms in the Colonial Building in Boston. Simple and unostentatious, he was contented with this old furniture. Now since the rooms of the Theatre Collection have become more and more one of the show places of the Library, it has seemed necessary to replace some of the older pieces, and new tables, desks and chairs have been installed. Finally the Librarian himself is rejoicing in a large and handsome mahogany desk!

All this refurnishing has been made possible through the gifts of a distinguished member of the Class of 1889.

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EDMUND CURLL, the pirate publisher, was a favorite target for Alexander Pope's witty and sarcastic attacks, both in prose and in verse. Among the many things Curll published unlawfully were Last Wills and Testaments of Noblemen and Bishops. In 1716, J. Roberts with Curll and several other booksellers published from the manuscripts a little volume "Court Poems" containing three poems attributed in the preface to Pope. To punish Curll, Pope gave him, at the Swan tavern, an emetic in a glass of sack. Curll was

very ill, and thinking he was going to die, confessed to all the piracies he had fostered and made his will. Soon after, there appeared one of those amusing quips in prose, anonymous and undated, but undoubtedly by Pope, describing the event, and containing Curll's Confession and Last Will and Testament. It bore the title: "A True and Full Account of a Horrid and Barbarous Revenge by Poison, On the Body of Mr. Edmund Curll, Bookseller; With a faithful Copy of his Last Will and Testament. Publish'd by an Eye Witness. . . . Sold by J. Roberts, J. Morphew, R. Burleigh, J. Baker, and S. Popping. Price Three Pence."

Thomas J. Wise, of London, in the "Ashley Library" and in the "Pope Library," records only three known copies. Professor Reginald H. Griffith had not seen a copy, but took the description for his Pope Bibliography from Col. Grant in "Notes & Queries," Ser. 6, vol. i, p. 380.

A copy of this rare pamphlet has lately been added to the Pope Collection in Harvard College Library.

FLORA V. LIVINGSTON

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Among the many interesting items that came to Harvard in Ernest Lewis Gay's collection of John Gay was a colored miniature portrait, beautifully mounted in a leather case, with "Gay" stamped in gold on the spine. Mrs. Livingston came across this portrait in her work on Gay, and though she realized it was not Gay, she could not immediately identify it. One day she chanced to mention it to Mrs. Walker, who was then assistant in the Treasure Room. Mrs. Walker was sure she had seen it at some time during her study of Thomas Gray, the poet. In an extra-illustrated copy of Lord Byron's "Journals and Letters," 1830, in the Widener Room, was discovered a copy of the identical portrait

from which the miniature was painted. (Vol. V, p. 433.) While this portrait is unnamed, there is another in the same volume (p. 368) which is unmistakably of the same man; and this latter is labelled "Thomas Gray." Of course the case now has a corrected label mounted over the "Gay," and the portrait has been recatalogued under Thomas Gray.

M. HANNAH WAIT

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THE HARVARD UNIVERSITY LIBRARY CLUB on June 5 held in Harvard Hall its annual business meeting for the election of officers and the adoption of a constitution.

At the Arnold Arboretum, on July 25, Dr. Edgar Anderson gave an illustrated lecture on the Arboretum. Miss Ethelyn M. Tucker, Librarian, spoke on the Arboretum Library and on the Denver A.L.A. Conference, and Mr. Donald Wyman, of Cornell, gave an illustrated talk on color-photography.

The meeting on October 1 was devoted to the Fogg Art Museum. Professor Edward W. Forbes, Director, spoke at the dinner and later guided the members through the gallery, discussing interesting pictures and explaining various processes, with especial attention to the value of the X ray. Miss E. Louise Lucas, Librarian, described the library.

In the Upper Treasure Room of the Harvard College Library, on October 25, Mr. Milton E. Lord, Director of the Boston Public Library, talked on "Librarianship in Europe and the Second International Congress of Libraries and Bibliography."

On the afternoon of October 26 the Club visited the Blue Hill Observatory. Professor Charles F. Brooks and his staff acted as guides and explained the various instruments.

The next meeting was held on November 18. Following dinner at the Faculty Club, Dr. Thomas Barbour, Director of the University Museum, spoke on the development of its various libraries, after which the Club visited the Museum.

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MISS ELIZABETH C. FORD, of the Catalogue Department, was awarded the degree of Master of Arts by Boston College at its commencement on June 12, 1935.

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AT THE FALL MEETING of the Boston Group of Cataloguers and Classifiers, held on November 21, Mr. Currier related some of his experiences while gathering material for his Whittier Bibliography, and read selections from unpublished letters and from Whittier's early poems that have never been included in the collected editions.

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THE LIBRARY was represented at the meeting of the Eastern College Librarians, held at Columbia on November 30, by Miss Tucker and Mr. Briggs. Miss Tucker also represented Mr. Currier at a meeting of the members of the A. L. A. Catalogue Code Revision Committee in the vicinity of New York, held at Union Theological Seminary on November 29.

The current number of the Massachusetts Library Club Bulletin lists twenty-one members from the library personnel of Massachusetts who are now at work on American Library Association committees. Of this number four are from the Harvard University Library, three of them being from the Harvard College Library.

Mr. Chiu, Librarian of the Chinese-Japanese collec-

tion, was present at a conference held on November 29 at the Rockefeller Foundation under the direction of Dr. David H. Stevens. This meeting was called to consider the building up of collections of Chinese and Japanese books in certain libraries in the United States from which other libraries might borrow.

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VISITING SCHOLARS, coming to Cambridge for research work, give to the Library one of its best opportunities for service to learning. Between six and seven hundred such visitors, mostly professors or instructors in other colleges, come each year, some only for a few days to clear up some knotty point in their research, others for several months to pursue an extensive line of investigation. Summer is naturally the time when most of them find it convenient to do such work, and this last summer four hundred men and women were welcomed to the facilities of the Library. Last year our visitors represented 223 colleges and other institutions from all parts of this country, as well as some from England, Germany, and France, and even one from Japan. Among the larger American colleges, Columbia led with twenty-three visitors, while Yale sent sixteen, Johns Hopkins, nine, and Chicago, six. That our guests appreciate the privilege is attested by the remark of a recent Lowell Institute lecturer, the Keeper of Manuscripts in the British Museum, a user of the Library during his stay in Cambridge: "When I retire from the Museum, I want to come and work in the Harvard Library."

A. C. P.

HEINRICH HEINE

IT IS A PIECE OF RARE GOOD FORTUNE when a library can acquire by gift or purchase a collection of books on a narrowly circumscribed subject. On such an occasion a library is not only enriched by a certain number of tangible volumes but it also acquires the result of labors which no library, however wealthy, could hope to give to some special subject, as they are, after all, labors of love. For the collector has put into his collection a love for the task, the passion of collecting, and the knowledge of a specialist, gained by years of interest in the subject. To add to his collection he will write countless letters to dealers, publishers, and fellow enthusiasts. He will spend endless hours in bookstalls looking over books by the thousands in hope of finding, among unpromising material, some difficult item — perhaps one which, because of its humble appearance, had never found its way into a dealer's catalogue, perhaps even one which had hitherto eluded the bibliographer. A collector's happiness over such an occasional "find" has been his justification for many fruitless searches. But since a library, as an institution, can never give that enthusiasm which actuates the individual, the Library is especially grateful when it becomes the beneficiary of an enthusiast's zeal and efforts.

It is a group of books of just this special nature that the Harvard College Library has recently acquired through the generosity of Mr. Carl M. Loeb, of New York, in the Heine collection. On October 28th, 1934, Mr. Loeb wrote to President Conant asking whether Harvard would care to receive as a gift a collection of books on Heine which Mr. Loeb had heard might possibly be secured. This generous offer — for Mr. Loeb did not consider it a gift until the books were actually

in the Library — was gladly accepted, and at the end of May of this year the collection arrived.

Mr. Loeb has done Harvard a signal service in adding to the Library's resources in a field which was somewhat weak in material of special note, and in placing in the Library material which, to quote President Conant, "will be of value to scholars for generations to come." He likewise, perhaps unknowingly, rewarded the original collector by the knowledge, which he must have had shortly before his death, that his collection, on which he had spent so many years of loving care, would not be scattered, but that, on the contrary, it would be continually added to as the years go by.

The man to whom we owe the existence of this collection in the first place is Salli Kirschstein, a well known Jewish collector who resided in the vicinity of Berlin and died on January 11 of this year, shortly after the sale of his collection had been completed. In an obituary [1] Alfred Löwenberg pays a glowing tribute to Kirschstein's importance in furthering the study of things Jewish, no matter what their nature. Thus Kirschstein gathered a collection of Jewish ritualistic antiquities which he later sold to a museum in Ohio. In 1918 he published his "Jüdische Graphiker aus der Zeit von 1625–1825," a monument to his collector's zeal in another field, traces of which we find also in the Heine collection. In this work Kirschstein has brought together a representative collection of etchings, engravings, and drawings for the one reason that their originators were Jews, not because of the subject matter of the pictures, and from this we may gain an insight into the idea back of the Heine collection. Heine was a Jew, and this fact determined Kirschstein to make him the object of his collecting. He did not limit himself to a comparatively few works, such as the "Rabbi von Bacherach" or the "Hebräische Melodien" which

[1] In the *Zentral-Verein Zeitung*, of January 17, 1935.

are peculiarly Jewish in subject, or such books as stress the specifically Jewish phases of Heine's genius but, on the contrary, he sought for everything by or on Heine to incorporate into his collection. Not content with books, Kirschstein added a number of manuscripts as well as a considerable number of portraits. The collection itself, which comprises nearly a thousand items, falls readily into three main divisions: the works of Heine, the books and periodical articles about Heine, and finally those pieces which cannot properly be classed as books, namely the manuscripts, portraits, and the like.

Heine's fame rests pre-eminently on his tender and melodious lyrics. In fact, no less a person than Erich Schmidt declared that of the German lyric poets since Goethe, every name could be stricken off the list with the exception of that of Heine. The Kirschstein collection is therefore, as one would expect, particularly rich in editions of the poems of Heine, and here, naturally, the "Buch der Lieder" occupies the first place. It goes without saying that the first edition is present, but the particular copy far outranks in importance the ordinary "first edition" since, because of the inscription in Heine's own hand, it is not only a priceless "association copy" but actually a document of a certain phase of Heine's early life. The inscription reads: "Dem Herren Dr. Zunz, dem Bibliothekar des Vereins übersendet dieses Buch zur Aufstellung in der Bibliothek seiner Pflicht gemäsz. Der Vfr." Heine, in the course of his academic studies, to which he devoted little time and less zeal, spent two years in Berlin, where, in August 1822, he joined the "Verein für Kultur und Wissenschaft der Juden" among whose most active members were Leopold Zunz, as it seems its librarian, and Eduard Gans. The inscription thus throws light on this Society as well. The copy is also of interest to the bibliophile in retaining the original paper covers when it was

bound, at the time of its publication, in the typical inexpensive binding of the period.

Not content with the first edition, Kirschstein set about securing the other editions as well. The first ten editions are present without a gap, and of the subsequent ones there are some twenty, ranging from the fourteenth (1857) to the sixtieth (1920). Among the editions of the "Buch der Lieder" already in the Harvard College Library there are two not in the Kirschstein collection. All these editions, from the first on, were published by Hoffmann und Campe in Hamburg. There are also a number of editions issued by other publishers, for the most part of more recent date.

The first appearance of Heine's poems in book form was not, however, the "Buch der Lieder" but the small volume entitled "Gedichte" published in Berlin in 1822, of which there is also a copy. Heine's later poems were published under the title of "Neue Gedichte," and of this book the Kirschstein collection contains not only the first edition but also the very rare second edition with the introduction by Heine, the revised third edition, and several later ones.

Of the "Romanzero," in which critics consider Heine to have reached his height as a lyric poet, we have two copies of the much prized first edition, one in the original pasteboard covers, and another in the usual contemporary binding. The second (undesignated) edition and several others, published by Hoffmann und Campe, as well as later issues, put out by other firms, make this well represented too.

The first appearance in print of the "Atta Troll" was in the *Zeitung für die Elegante Welt*, and a specially precious item in the collection is a bound volume of this periodical for the year 1843 containing this poem. It is almost a grotesque touch that in the middle of the title page there is an official stamp bearing the Prussian eagle surrounded by the inscription: "ZENSUR-STEMPEL

V. POLIZEY BEHÖRDE IN ERFURTH." Heine and Prussia did not get on very well together. Besides there is the first edition in book form, Hamburg, 1847, as well as a number of modern editions.

The later editions of Heine's poems were supplied by Hoffmann und Campe with a half-title, so as to make them parts of an edition of the "Gedichte" or later the "Poetische Werke," but it was not until 1861 that the firm began issuing the complete works of Heine. It is interesting to note that this first authentic edition is antedated by an edition published in Philadelphia by J. Wiek, 1856–57. A copy of this is to be found in the Kirschstein collection, as are also most of the subsequent editions, notably the standard scholarly ones.

Kirschstein had very properly directed his attention to the securing of anthologies, as they are invaluable in determining not only the popularity of the poet but also in revealing which phase appealed most to the reading public of the time. Kirschstein naturally had to restrict himself to the very earliest anthologies containing poems by Heine,[1] for now there is not an anthology or, for that matter, school reader that does not contain some of his poems. On the other hand, there are in the collection a rather large number of modern anthologies composed of selections from Heine's works alone (often including prose pieces), for the most part arranged by notable literary critics and often charmingly printed.

A volume which has a peculiar local association is the one entitled "Die Nordsee" published by Hermann Braams in Norden and Nordeney. It contains not only those poems which, grouped under the headings "Die Heimkehr" and "Die Nordsee," first appeared in the "Reisebilder" and other poems relating to the sea, but

[1] Among these early anthologies is a rather curious item: "Republikanische Lieder und Gedichte," published in the turbulent year 1849. It contains three poems by Heine, not very revolutionary, to be sure, but they serve to remind us that Heine's works, together with those of the "Young Germany," were forbidden circulation by the Diet of the Germanic Confederation.

also some prose selections from the same work, including the famous passage usually accepted as the source of Wagner's "Flying Dutchman." Another booklet of local association is the pamphlet by H. Pröhle, "Heinrich Heine und der Harz," published in Harzburg. The printer's device so very prominent on the title page at once suggests the Harz region.

This brings us to the most famous of Heine's prose writings, with which no one who has ever taken German in college is unfamiliar: the "Harzreise." This humorous piece first appeared in book form in the "Reisebilder," the first volume of which was published by Hoffmann und Campe in 1826. One of the copies in the Kirschstein collection, in two volumes (1826–1827), bears a dedication, this time a personal one, to Zunz which reads: "Seinem Freunde dem Dr. Zunz, Bibliothekar des Vereins. Dr Vfr." The inscription appears on the half-title of the first volume. In both volumes Zunz's signature appears on the back of the fly-leaf, in the second volume: "Zunz, don. auctor." in the first, in the more abbreviated form "Zunz, d.a." There are many other editions, both of the "Reisebilder" and of the "Harzreise" alone. It is the intention of the Library to add to the collection a number of American editions edited and published for class use.

Heine spent the last twenty-five years of his life in Paris, at times a pensioner of the French government, and many of his writings appeared in French periodicals, which are rather well represented in the collection. There are also a number of translations into French, published in Paris during the author's lifetime, most likely under his supervision. On the other hand, the Kirschstein collection contains but two volumes in English, a language, by the way, which Heine detested, so that the large number of translations into English and English books on Heine already in the Library will round out the collection to a notable extent.

Heine never made a name for himself as a dramatist, although as a young man he tried his hand at playwriting, and copies of the first editions of these youthful attempts are to be found in the collection. Heine's "Faust, ein Tanzpoem," not properly speaking a drama, is present in both impressions of the first edition.

A small volume of songs, "Unsere Lieder," Hamburg, 1853,[1] containing the "Lorelei" with Silcher's music, is the only piece dealing with the musical side of Heine's lyrics. When one considers that very many of them have repeatedly been set to music, "Du bist wie eine Blume," for instance, over a hundred times, one wonders that Kirschstein has paid no attention to this very interesting phase, which would undoubtedly amply reward a collector should he care to undertake the task.

The second part of the Kirschstein collection embraces the works about Heine, biographical, critical, and controversial. Starting with the "Pantheon jetzt lebender Dichter" of Friederich Rossman, 1823, the "Kunststudien" of J. B. Rousseau, 1834, and the "Jüdischer Plutarch" (where Heine appears in the company of Philo, Josephus, and Spinoza), Vienna, 1848, there is a very full collection of biographies, biographical studies, and source material in the form of memoirs of his early associates, and the like. The criticism and appreciation of Heine are equally well represented, — in fact this phase offers an unusually fruitful field to the collector because of the bitter controversies that have raged about him. Even in the year of his death, Margraff printed a pamphlet entitled "Heine und kein Ende," and since then there has been no let up. Heine is not only the author of tender lyrics, as we so often think him, but a biting satirist who could and would be unspeakably vile. One pamphlet bears the very harsh, but

[1] In the back of this book there is a copy of the poem "Zu Halle auf dem Markte" with Heine's name below. Whether or not this is an autograph of Heine I must leave to some expert on handwriting.

nevertheless justified, title: "Heine, der Schmutzfink im deutschen Dichterwald." Heine would at times interrupt a most touching and moving poem by an incredibly flippant line, which has made many doubt the sincerity of everything that he wrote. His passages on religious matters have profoundly shocked most of his readers. His tender love for Germany is utterly irreconcilable with his spiteful and gross attacks in his satirical poems. His enthusiasm for parliamentary freedom and liberalism is paralleled by vicious attacks on England. It is no wonder that his critics are divided into hostile camps and the number of controversial books and pamphlets is great, even if the holders of any one opinion must of necessity ignore the other half of the poet's work. For a long time it was a serious question whether Heine really deserved a place in German literature at all, and Kirschstein has consequently assembled a considerable number of general histories of German literature to illustrate just this point.

A very interesting if small group are the German political pamphlets of the years 1919 and 1920 which bring in Heine, or quotations from his works, often, as is well possible, on different sides. It is a peculiar coincidence that Heine, who enjoyed a pension from the French government, should be invoked and quoted in a pamphlet protesting severing of Alsace-Lorraine from Germany.

The most remarkable part of the Kirschstein collection is its wealth in periodical and newspaper articles. For the sake of a brief article, or even a single note of a few lines, whole bound volumes have been incorporated into the collection, not to mention the large quantity of single numbers. A remarkable feature is the collection of some seventy newspaper articles. Covering the years from 1893 to 1933, they represent the unflagging personal interest of Kirschstein in Heine. A large number of the clippings are from less known

(usually specifically Jewish) newspapers, which it would be impossible to trace through the standard bibliographies of newspaper articles.

The richest treasures are doubtlessly the manuscripts, of which there are not a few. There are two letters to his mother, "Die alte Frau in Deutschland," both of which have been published.[1] Furthermore there are four letters to Zunz, of which three have been published in the standard edition of Heine's letters.[2] The bulk of the manuscript material seems to have come partly from Heine's literary estate and partly from some papers of Campe, his publisher. There is a copy of the poem "Citronia" which might well be in the poet's own hand, as is most likely the copy of the "Burleskes Sonett."[3] As for the other poems in a folder containing "various papers from Heine's estate," it will require an expert to determine which poems are autographs and which are copies. The folder also contains a number of manuscript notes, visiting cards, etc. There is a large bundle of poems marked: "Poésies posthumes de H. H. publié pour la première fois par Mr. Henri Julia 1857" which are in the hand of a copyist, as indicated by a note of Campe.

A most illuminating set of documents comprises eleven pieces of official correspondence and papers of the police of several of the German states regarding the confiscation of some of Heine's works. One very forbidding-looking document is sealed by the: "KAI. UND K. K. LEMBERGER BÜCHERREVISIONSAMT." That Heine was not an innocent victim of reactionary governments under the influence of Metternich is brought out in an article by Professor Weigand in the "Yale University

[1] Heinrich Heines Briefwechsel, herausgegeben von Friederich Hirth. Berlin, 1914. III. pp. 88–89, and III. p. 342.

[2] *Ibid.*, I. p. 239; I. p. 415; I. p. 538. The fourth letter is dated March 26, 1829, and relates to a meeting with Cotta.

[3] The edition of Heine's Works by Walzel, Leipzig, 1911, has the following note on this poem: " . . . eine gleichlautende Handschrift fand sich im Nachlass Heines. . . ." (I, p. 492.)

Library Gazette" of October 1935. On the basis of a manuscript of Heine from the Kohut-Rutra Collection, now at Yale, we learn that in one case at least, it was not the political opinions but the indecencies which the censor deleted.

Finally there is the collection of pictures, which show how Kirschstein extended his interest as an art collector to Heine. We find, carefully mounted, ten prints illustrating Heine's poems or depicting places connected with them (notably the Lorelei Rock). Also there are about half a hundred portraits of Heine, besides numerous pictures of his family and associates. A special group of sixteen pictures, mostly photographs, depicts Heine monuments, projected, actually standing, and some removed.

There is a copy in oil of the portrait of Heine by Oppenheim, in the Kunsthalle in Hamburg, a copy of the plaquette by d'Angers, a small marble bust, and one of the four known copies of the death mask. These latter pieces add a special touch to the collection and reveal the deep interest which Kirschstein took in it.

It is fortunate indeed that the wish expressed by Löwenberg in Kirschstein's obituary that the collection find a permanent resting place in its entirety and not be scattered has so soon been fulfilled through the generosity of Mr. Loeb, and to the great advantage of the Harvard College Library.

HILMAR H. WEBER, PH.D.

THE ITALIAN LITERATURE COLLECTION

IN WRITING about a collection as comprehensive as the Italian literature group in Harvard's Library, one encounters the unusual problem of an embarrassment of riches. The group has both quality and quantity, for it includes not only great rarities and bibliographical treasures, the high-lights of the picture, but thousands of works from the pens of little known and comparatively unimportant writers which furnish the background and shading for the perfect whole. Probably no literature collection in the Library has been more carefully built up and strengthened than this one.

That this has been possible is due in great part to the generous bequest which Mrs. Mary P. C. Nash made in memory of her husband, Professor Bennett Hubbard Nash. Professor Nash graduated from Harvard in 1856 and from Andover Theological Seminary in 1860. The fact that his early education was received in Europe may have influenced his appointment six years later to the post of instructor in Italian and Spanish at Harvard College. In 1871 he was made assistant professor, and in 1881 professor of the same subjects, a position he held until 1894 when he resigned to devote himself to private studies and to act as trustee and attorney for several estates. The Nash Fund, which is his memorial and now amounts to more than $85,000, came to the Library in 1925. Shortly after it was available, the present Librarian was in Italy and there he began to get together the bulk of the fine Italian collection which stands on our shelves today. When I came to the Catalogue Department in 1926, 1500 volumes had already arrived and were awaiting the cataloguing and classifying which was to be my baptism into library work. This

number was doubled before the end of a year, and the collection has been growing steadily ever since.

The group is strongest in sixteenth century items and I have never ceased to be amazed at their beauty and durability. Besides their obvious literary value, they offer a remarkable opportunity for the study of sixteenth century printing as more than 270 different printers or printing houses are represented, nearly every one of whom uses his distinctive printer's mark sometimes as a play upon his name and sometimes to express in some allegorical manner his private ideals or business aims.

All the important authors of sixteenth century Italy are more than well represented in our group. For instance, we have sixty-three editions of Ariosto's "Orlando Furioso," twenty of which were published during the cinquecento. One of the nicest of these is in 4°, printed at Ferrara by Francesco Rosso da Valenza in 1532. This is the first edition to contain all of the forty-six cantos, and the last to be revised by the author, who died in 1533. The portrait which the printer used is taken from one attributed to Titian. Another interesting Ariosto item is a Spanish translation printed at Lyons by G. Roville as early as 1556, with a "breve introdución para saber e pronunciar castellana."

The great Cardinal Bembo graces our shelves with at least thirty sixteenth century editions, of which one of the most outstanding is the 1515 "Asolani" printed at Florence by Philippo di Giunta and containing the usually suppressed dedication to Lucrezia Borgia. Among the many Aretinos which we have is a 1539 "Cortigiana" published without indication of place, and not listed in any of the usual bibliographies; also (from the Palha Library) a clever spurious edition with imprint: Venegia appresso G. Giolito de' Ferrari, 1549, but in reality printed by Avogadro at Brescia in 1730.

Judging by our sixty editions and translations of Castiglione's ancient book of manners, the "Libro del

Cortegiano," Harvard students certainly should know their etiquette. There are forty-six examples of the text and fourteen translations, the earliest of which is a 1577 English rendering by Thomas Hobby, printed at London by Henry Denham.

Of course, no collection of this type would be complete without a goodly showing of Machiavelli's far-reaching "Prince." The Library possesses over forty editions and translations of which I will mention only one, supposedly done by the heirs of Antoniello degli Antonielli in 1584 but really a pirated edition produced and put across by that amazing sixteenth century London printer, John Wolfe.

The splendid Tasso collection of more than 600 volumes, most of which was received in the Riant Library in 1899, should not be overlooked. Count Riant specialized in editions of "Gerusalemme Liberata"; the other works of the author have mainly been added in recent years.

In fact, many more fine examples of books of this period could be cited. We have a fine collection of Guarini's "Pastor Fido"; and many other important authors such as Dolce, Groto, Piccolomini, and Secchi are each represented by from eight to forty sixteenth century editions. Nor are the few women authors neglected, for Tullia d'Aragona, Laura Terracina, and especially Vittoria Colonna find places on our shelves.

One type of literature of the period, the "rappresentazioni," has been given special attention. They are over 180 in number and include a large proportion of those mentioned in Colomb de Batines, besides many editions unknown to him. An account of these was given in "Harvard Library Notes," no. 6, November, 1921.

It should not be thought that the collection is at all lacking in the output of authors previous to the sixteenth century, for besides the incunabula, they are well

represented by editions printed since 1500. The "Yale University Library Gazette" has the story that in 1815 when George Ticknor, later a professor at Harvard, wanted to read Dante, he could find no copy in Boston, and adds that Yale at that time had both the text and an English translation. Soon after this humiliating experience, our collection of books by and relating to Dante was started, and it now numbers over 4700 volumes. From time to time the group has been greatly strengthened by the gifts of much of the Dante material collected by Professor Charles Eliot Norton, the entire collection made by Professor Ticknor, and a number of gifts from Alain C. White, '02, as well as by purchases made with the annual gifts of the Dante Society. From the Nash Fund we recently acquired a copy of what is said to be the rarest sixteenth century Dante, a counterfeit of the 1515 Aldine edition of the "Terze Rime."

Although our Petrarch collection cannot equal that at Cornell, it is an interesting and fairly comprehensive one. It numbers well over 450 volumes, one of the choicest being the first Aldine edition of the "Cose volgari" printed in 1501, the first Italian book in which Aldus used his italic type. Among our valuable Boccaccios we have Premierfait's French translation, "Des Nobles Malheureux," printed at Paris in 1538 by N. Couteau. Mr. Bergen of the Carnegie Institute says that only about ten copies of the book are known, and that the Harvard copy has a title-page which is probably unique.

Space does not permit the mention of the many other fourteenth and fifteenth century authors whose works form part of our collection, for we must get ahead to the seicento.

Two of the best known seventeenth century writers are particularly prominent on our shelves. Alessandro Tassoni contributes nineteen editions of his "Secchia

Rapita" alone, and Giovanni Battista Marini has thirty-five examples of his various works. Redi, Lippi, Chiabrera and Bracciolini are also important representatives of their age.

When we come to the eighteenth century, the two great dramatists of the period quite naturally take the foreground. Of Alfieri's tragedies and various other productions, we boast over 85 editions, the most interesting perhaps being the 1783 "Tragedie" printed at Siena by V. P. Carli e figli. It is the first edition of the first four tragedies to be printed. Special attention has recently been paid to the other famous playwright, Carlo Goldoni, so that of his works we now have 364 volumes. Metastasio, Parini, and Gaspare Gozzi also figure largely in this period.

Of the whole Italian literature collection, numbering well over 21,000 volumes, the nineteenth century looms the largest by far in point of numbers. Nowhere is the policy of filling in the picture with minor authors better exemplified. Of course, there are many authors in this group of great importance both for letters and politics, and special mention should be made of the great amount of material which the Harry Nelson Gay Risorgimento Collection contributed to those authors who are classed in our literature section. In the case of Carducci, Foscolo, Leopardi, and Manzoni, it added to the works of each about forty new editions, and to the critical material from thirty to ninety titles as well as several volumes of pamphlets. Among the other books of the novecento will be found many by DeAmicis, Barrili, Giusti, and Pellico, as well as the works of D'Annunzio and Matilde Serao, who almost belong to the twentieth century.

As for contemporary literature, the output of modern literary Italy is being acquired regularly. It is interesting to note that books are now appearing dated only with the Fascist year, which fact may eventually cause

the same trouble to bibliographers as the French revolutionary calendar. Be that as it may, our twentieth century group is constantly increasing in number and in interest, and will be well worth watching.

It has been the greatest satisfaction to work with the Italian literature for the past nine years, and it is a real pleasure to be able to express in some slight degree the enthusiasm which I feel for the collection.

CONSTANCE CARTER

NOTES FROM THE THEATRE COLLECTION

THE PASSING OF THE HOLLIS STREET THEATRE marks the close of a great epoch in the American theatre. Formerly the Boston stronghold of Shakespeare, Sheridan, and Goldsmith, it was, moreover, the scene of many première performances of leading contemporary dramatists, whose plays, like the players who enacted them, have since faded into the limbo of half-forgotten things. For silent now are the voices of Bernhardt, Modjeska, and Terry, of Mr. and Mrs. W. H. Kendal, Irving, and Sothern that once stirred Boston hearers in that auditorium.

From tranquil beginnings in an eighteenth century meeting-house, to the afternoon in September, 1935, when the roof of the building collapsed with tragic consequences, three churches and a theatre have occupied the same site on Hollis Street. The first structure was a church erected for the Hollis Street Society in 1732. It was used as a barracks by British soldiers during the Revolution, and subsequently destroyed in the great Boston Fire of 1787. The following year, Bulfinch, then only twenty-four years of age, was called upon to design a new meeting-house. This second building served the Society until 1811 when, being found inadequate for

large congregations, it was dismantled and conveyed on rafts to Braintree for the use of another parish. Again Bulfinch supervised the construction of a third church, the outer walls of which survived until the recent demolition of the theatre. In 1883 the Hollis Street Society, acquiring a new location in the Back Bay, sold the old property at auction. Robert B. Brigham, the purchaser, at once converted the church into what was then considered the most magnificent theatre in the country. It opened its brilliant career as Boston's leading playhouse on November 9, 1885, with the first local performance of "The Mikado."

Through the courtesy of the late manager, Mr. Russell T. Churchill, and the heirs of Robert B. Brigham, the Harvard Theatre Collection has received a complete file of the programs of the Hollis Street Theatre, covering a period of fifty years, together with ninety-four scrapbooks containing newspaper criticisms. This material forms a history of the Theatre from its inception to the closing performance of the Irish Players in June, 1935. In addition, there came a valuable and interesting collection of photographs and paintings that hung in the green room, a collection dating back to the beginning of the Theatre.

The first managers of the Hollis Street, Isaac B. Rich and William Harris, also controlled the Howard Athenaeum. Thus Harvard fell heir to several bound volumes of playbills of the Athenaeum which they had removed to the new playhouse.

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The Library has recently purchased an interesting collection of letters, documents, and other memorabilia relating to Edwin Booth and Lawrence Barrett. The material includes programs of their productions, newspaper *critiques*, letters by their manager and director, professional agreements, box office receipts, and expense

accounts, forming a complete history of their transcontinental tours during the seasons of 1887–88 and 1888–89.

There are upwards of one hundred intimate letters by Booth to Barrett written between 1880 and 1890. Some of these are amazingly frank and throw new light on the character of the writer. Others provide interesting fresh biographical data. For example, it is curious to learn that Barrett desired to write a memoir of his friend. Unfortunately, Booth discouraged the project: "Altho' I could wish no better herald," he wrote, "I consider the rehash of my life an absurd notion. At least half a dozen memoirs of me have been published & nothing new can be given. Don't you agree with me? You shall have the dates — but I'd rather some other subject were selected . . . all that I can tell has been told already — more than once, and the matter is flat and tedious."

There are, in addition, some fifty letters by George H. Boker, the American poet and dramatist, with manuscript annotations by William Winter, the celebrated critic. In 1882 Winter and Barrett made an extensive European tour together. Barrett, eager to find a suitable new play for the ensuing season, had taken with him a trunkload of manuscripts to consider *en voyage*. Among them was a new version of Boker's play, "Francesca da Rimini," which had failed dismally when first produced some years earlier. Winter read the new version with enthusiasm and urged Barrett to bring it on the following season. He did so — and with signal success. Among other letters to Lawrence Barrett in this lot are expressions of appreciation by Phillips Brooks, Henry Irving, Squire Bancroft, Charles Fechter, Wilson Barrett, John Brougham, Edgar Fawcett, and other celebrities. Two manuscript plays and nine prompt books complete this valuable new accession. Eventually, when the definitive biographies of these two great American actors are undertaken, this new material

together with the extensive data already in the Theatre Collection will be of inestimable help.

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As this number of the "Notes" goes to press, the Theatre Collection takes pleasure in announcing the accession of the manuscript of a hitherto unknown play by John Howard Payne, entitled "Trial without Jury," bearing the date, August, 1815. This play, a light afterpiece, is an adaptation of the popular farce, "La pie voleuse; ou, la servante de Palaiseau," by Louis Charles Caigniez. During the summer of 1815 no less than three other London dramatists, Samuel Arnold, Thomas Dibdin, and Isaac Pocock, each independently made adaptations of the same farce. These were produced almost simultaneously at the rival Lyceum, Drury Lane, and Covent Garden theatres during August and September of that year. Payne's version, however, was rejected, presumably because he was then virtually unknown in London. "Trial without Jury," a fine and characteristically beautiful specimen of Payne's manuscript work, forms a valued addition to our already extensive collection of material relating to the author of "Home Sweet Home."

LILLIAN A. HALL

JOSÉ JOAQUÍN FERNÁNDEZ LIZARDI

THE LIBRARY has recently acquired a collection of poems, periodicals, novels, and pamphlets which represent and interpret the Mexico of the early nineteenth century, the Spanish colony straining against the ties of Spanish domination. These writings are the work of one man, an apostle of new ideas, who dared to print those ideas, despite political and ecclesiastical censorship.

José Joaquín Fernández Lizardi was born in Mexico City, November 15, 1776. His elementary education was received in the nearby village of Tepotzotlán, where his father had secured the position of physician in the Real Colegio. Later he returned to Mexico City to study Latin. He attended the College of San Ildefonso from 1793 to 1798. The death of his father necessitated his giving up his university studies. Unfitted for any trade, poor but proud, he turned to writing for a livelihood. His first known work appeared in 1808, when he celebrated in verse the accession of Ferdinand VII to the throne of Spain. From then until 1812 he published light satiric verse in pamphlet form.

On the 5th of October, 1812, freedom of the press was formally decreed in Mexico; on the 9th, Fernández Lizardi published the first number of his periodical "El Pensador Mexicano," the title of which he later used for a pseudonym. The first few numbers were boldly reformatory. They reached their climax in the ninth issue, in which he urged the Viceroy, D. Francisco Xavier Venegas, to revoke the edict compelling revolutionary priests to face military trial. He was imprisoned for six months because of this, but during that time issued two more numbers of his "Pensador Mexicano" and various pamphlets in an attempt to reconcile the contending factions in the country. From 1812 to 1814 Fernández Lizardi continued the publication of his "Pensador Mexicano" until it comprised some seventy numbers and supplements. The Harvard collection contains all but one of the seventy issues known to the bibliographer González Obregón, and has in addition a supplement dated April 18, 1814, which was unknown to him.

On December 30, 1814, Mexico was again under control of the Inquisition. Fernández Lizardi continued to write, but with more reserve. In 1816 appeared his best known work, "El Periquillo Sarniento," considered to

be the first Mexican novel. The Library's collection contains four editions of this work: the third, 1830–1831, of five volumes, illustrated; the sixth, called by error "quinta edición," 1853, in four volumes; the seventh, 1865, in four volumes; and the ninth, 1884–1885, in four volumes. In 1817 Lizardi published his "Fábulas," a collection of fables which has been reprinted many times (the Library has the second edition, 1831) and with which every Mexican school child is familiar. In this type of literature he had an excuse for moralizing, and while his verse was not polished in form, it contained many original ideas. The years 1818 and 1819 saw the publication of two more novels: "Noches Tristes" and "La Quijotita y su Prima." Of the former, the Harvard collection contains the first four editions, published in 1818, 1819, 1831, and 1843; of the latter, the first edition, 1818–1819; the second, in four volumes, 1831–1832; the fourth, in one volume, 1842; and the fifth, in two volumes, 1853. In February of the next year, "Don Catrín de la Fachenda," his last novel, was approved by the censors. The only editions of this work known to the bibliographer González Obregón were that of 1832 and the one published with the "Noches Tristes" in 1843. Both of these editions are included in the Harvard collection.

With the return to constitutional government in Mexico in May 1820, liberty of the press was reestablished. El Pensador abandoned his attempts at fiction and turned again to writing pamphlets, a more fitting vehicle for his endless ideas. Willingly sacrificing literary form, he expressed himself in simple language that all might understand, and in the form of cheap pamphlets that all might buy. He began the publication of a new periodical, "El Conductor Eléctrico," in which he defended the constitution. In a pamphlet entitled "Chamorro y Dominiquin," published in 1821, he boldly suggested the separation of Mexico from Spain.

He wrote repeatedly urging reforms of the Church. On February 13th, 1822, came from his pen the "Defensa de los Francmasones." A week later this pamphlet was prohibited by the ecclesiastical censors and its author was excommunicated from the Church. Bitter hardship followed, not only for himself but for his family, who were not only ostracized socially but found it difficult to obtain sufficient food and clothing. He fought against this action of the Church and at the same time poured out his contempt for Itúrbide. By December 1823 he had come to realize the futility of his self-defense and returned to the Church. The following year he began publishing his "Conversaciones del Payo y el Sacristán," a bi-weekly sheet, which the censors pronounced heretical. During 1825 he served as editor of "La Gaceta del Gobierno," and wrote a play denouncing slavery and more than twenty pamphlets.

In spite of suffering and weakness resulting from tuberculosis, Lizardi continued to write and publish. In 1826 he waged a losing battle with José María Aza, whom he charged with defamation of character. Between November 1826 and May 1827 he edited another periodical, "Correo Semanario de México." By April 1827 he realized that death was near. In a last effort to express his opinions and beliefs he published "Testamento y Despedida del Pensador Mexicano." On the 27th of June he died in poverty in Mexico City, where he was buried with military honors.

Although far from complete at present, the Harvard collection of the works of Fernández Lizardi is representative of the definite periods of his literary career and of the varied forms of expression he employed. His writings of literary character included satiric verse, fables, and novels. Of the first form the Library has twelve examples, published about 1812. Editions of the fables and novels have already been mentioned. To this period also belong his periodicals "El Pensador

Mexicano," described above, and "Ratos Entretenidos," of which the Library has the first volume.

The later period — from 1820 to 1827 — was devoted principally to pamphlets, but he also published two or three periodicals. For the years 1821 and 1822 the Library collection contains some twenty pamphlets including the rare "Á las valientes tropas del Ejército Imperial Mejicano de las Tres Garantías," the interesting "Chamorro y Dominiquin," "Defensa de la libertad de la imprenta," and "Segunda defensa de los francmasones." For the years 1824 to 1827 there are fewer titles — about eight in all. The most interesting of these is the "Testamento y despedido del Pensador Mexicano," the swan song of Fernández Lizardi.

In addition to the pamphlets which were certainly written by El Pensador, there are several criticizing or answering his radical ideas, and some which, considering their style and the press from which they were issued, seem to be connected with him.

There are two excellent biographies of Fernández Lizardi from which the above information has been drawn. These are the work of Luis González Obregón: "Don José Joaquín Fernández de Lizardi" (Mexico, 1888); and the thesis of Jefferson Rea Spell: "The Life and Works of José Joaquín Fernández de Lizardi" (Philadelphia, 1931). Together they give a full account of his life and works, and when supplemented by the "Bibliografia del Pensador Mexicano" of González Obregón, which appeared in "El Libro y el pueblo," tom. 4, nums. 1–3, January–March 1925, they form a complete bibliography of his known works.

MILDRED E. NICKERSON

HEARD AT THE INSPECTION DESK

Student: "Where is the poetry room?"
Clerk: "On the top floor."
Student: "How do I get there — upstairs?"

Lady visitor to clerk (after reading inscription telling that Harry Elkins Widener was drowned on the Titanic April 15, 1912): "Young man, that inscription is a mistake. You must have them rectify it immediately. The Titanic went down in 1906."

No amount of explanation by the clerk would convince her that she was mistaken, and she finally left in a huff. About ten minutes later she came back and said: "I was mistaken, young man, I got mixed up with the San Francisco flood."

Freshman, wholly empty handed, stops at Inspection Desk while clerk is busy with several men, examining books. After two or three minutes he looks up to find Freshman standing there expectantly, but saying nothing.

Clerk: "Can I do anything for you?"
Freshman: "I'm waiting to be examined."
Clerk (taken by surprise and speaking before thinking): "Physically or mentally?"
Freshman: "I was told that every time I passed this desk I would have to be examined."
Clerk explains only books have to be examined and Freshman departs.

Student (during Summer School): "How long is the library open?"
Clerk: "Until 10.00 P.M.
Student: "Does the library stay open continuously or do you close for the supper hour?"

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